



TO  
**THE RIGHT HONORABLE, THE LORD**  
**MAYOR OF THE CITY OF LONDON, AND**  
**TO THE RIGHT WORSHIPFUL ALDERMEN**  
 of the same, *Thomas Morley* Gent. of her Maiesties Chap-  
 pell, wisheth long health and felicitie.



*Am bolde to present unto your good Lordship, with the right worshipfull Aldermen your assistants in the gouernment of this noble City, some few frutes of perfection of the most perfect men in their quality, that in the censure of many which can well iudge in Musicke, haue beene, and are at this day held very rare and excellent, both for their skill and practise: whose works that I might not abase in denoting them to a meane patron, nor abuse the workers in ioyning them discordes for their true descant, I chose your Lordships vertue with the rest, to grace their deserts with your gracious fauours: and not to disgrace my care and trauaile, which at the instant request of my very good friend haue beene very carefull truly to set them out. The songs are not many, least too great plenty should breede a scarcenes of liking: they be not all of one kinde, because mens fancies seeke after variety: they bee not curious, for that men may by diligence make vse of them: and the exquisite Musitian may adde in the handling of them to his greater commendation. They be set for diuers Instruments: to the ende that whose skill or liking regardeth not the one, may attempt some other. This pain is past, in hope to procure your Lordships pleasure and recreation: and your Honorable acceptance shall be a sufficient warrant that my time is well spent: for I desire not to satisfie bablers, which are baser then brute beasts in reproving excellencie, neuer attaine to the first degree of any commendable Science or misterie. But as the ancient custome is of this most honorable and renowned Cittie hath beene euer, to retaine and maintaine excellent and expert Musitians, to adorne your Honors fauors, Feasts and solemne meetings: to those your Lordships Waits. after the commending these my labors to your Honorable patronage: I commend the same to your seruants carefull and skilfull handling: that the wants of exquisite harmony apparent being left vn supplied, for breuitie of Proportions, may be excused by their melodious additions, purposing hereafter to giue them more testimonie of my loue towards them. Thus as with my protested dutiful endeuer and obsequie I begun to your Honor and the right worshipfull Brethren: so with my humble petitions to the Almightye for your prosperous preseruations, I end.*

Your Honors in all duty

and humility

THOMAS MORLEY.



*For the Base Violl.*

**T** 1.

He Quadro Pauin.

**T** 2.

He Galliard to the Quadro Pauin.



*For the Base Violl.*

3.

**D** Musical notation for 'E la Trombo Pauin.' in bass clef, featuring a series of eighth and sixteenth notes with diamond-shaped stems.

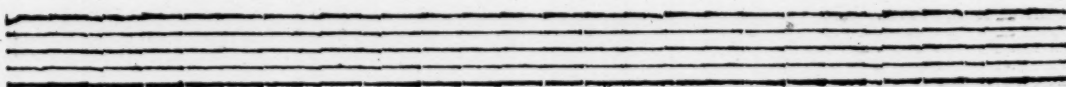
*E la Trombo Pauin.*



4.

**C** Musical notation for 'Aptaine Pipers Pauin.' in bass clef, featuring a series of eighth and sixteenth notes with diamond-shaped stems.

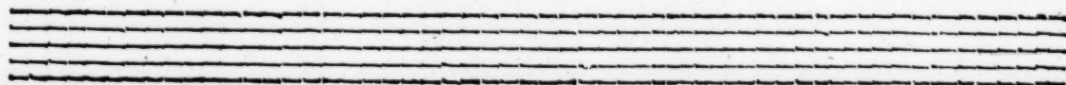
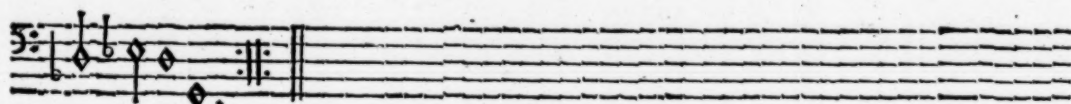
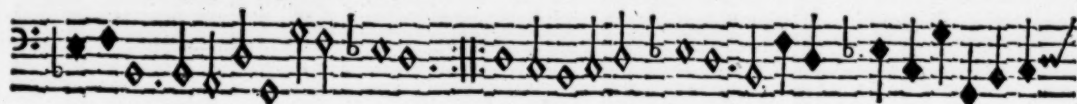
*Aptaine Pipers Pauin.*



*For the Base Violl.*

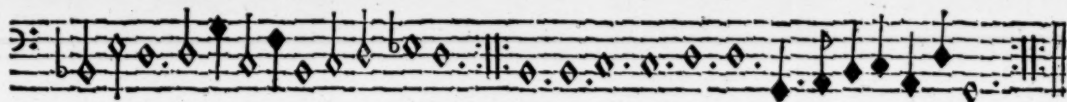
**C**  5.

Aptayue Pipers Galliard.



**G**  6.

Alliard Can thee Excuse.



**L**  7.

Acrime Pauing.



*For the Base Violl.*

8. **P** *Hillps Pauin.*

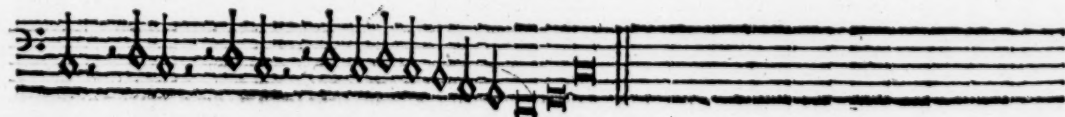
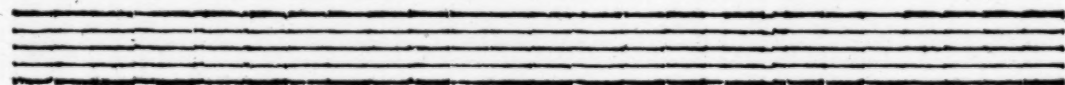
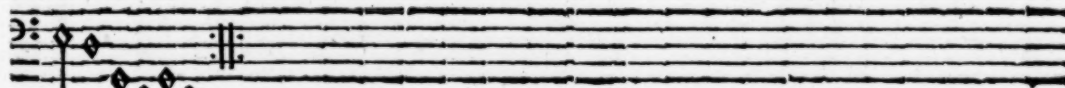
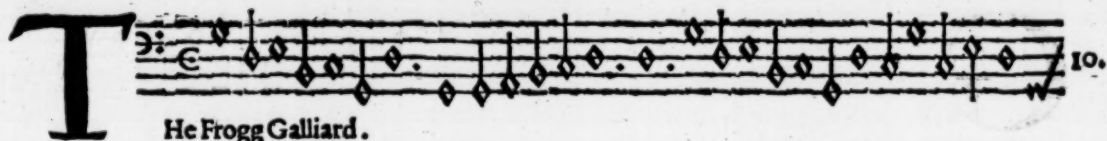
The musical score for exercise 8, titled 'Hillps Pauin', is written for the Base Viol. It consists of three staves. The first staff begins with a large 'P' and contains a melodic line with many diamond-shaped notes. The second and third staves continue the piece with similar notation. The third staff ends with a double bar line and repeat dots.

9. **G** *Alliard to Phillips Pauin.*

The musical score for exercise 9, titled 'Alliard to Phillips Pauin', is written for the Base Viol. It consists of three staves. The first staff begins with a large 'G' and contains a melodic line with many diamond-shaped notes. The second and third staves continue the piece with similar notation. The third staff ends with a double bar line and repeat dots.



*For the Base Violl.*



B

*For the Base Violl.*

12.

**G**

Oe from my Window.

This musical score is for the Bass Violoncello part, measures 12 to 61. It consists of nine staves. The first staff begins with a large 'G' time signature and the lyrics 'Oe from my Window.' The notation includes various musical symbols such as notes, rests, and accidentals. The score ends with a double bar line on the eighth staff, followed by two empty staves. The number '61.' is printed below the seventh staff.

*For the Base Violl.*

**I** 13.  
N Nominé Paulin.

**M** 14.  
Y Lord of Oxenford's Maske.

*For the Base Violl.*

15. **M**   
Mounfers Allmayne.



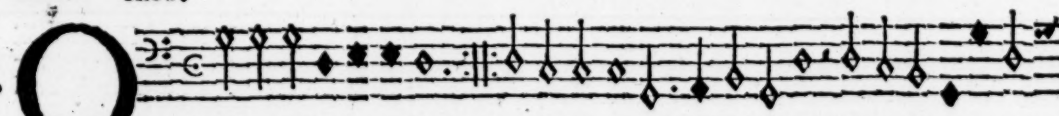
16. **M**   
Ichells Gallyard.



17. **L**   
A Volto.



18. **B**   
A low.

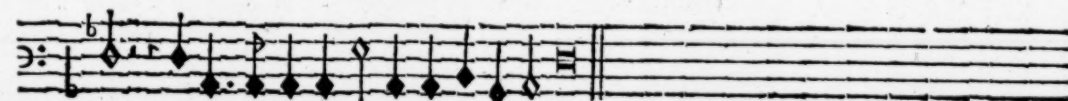
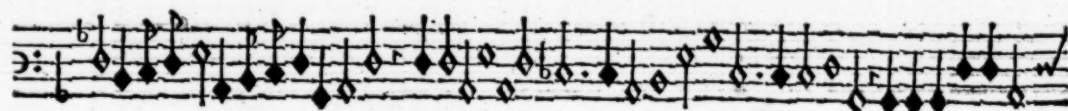
19. **O**   
Mistresse myne.



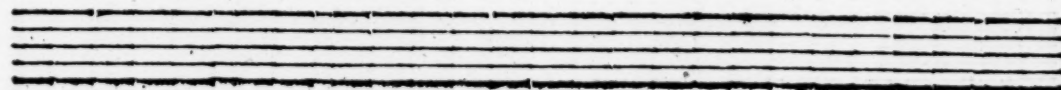


*For the Base Violl.*

**S**  20.  
Ola Soletta.



**I**  21.  
Oyne Hands.





*For the Base Viol.*

22.

**L**

**A Coranta.**

23.

M

Y Lord Sowches Maske.





*The Table.*

<b>T</b> He Quadro Pauin.	1.
Galliard to the Quadro Pauin.	2.
Dela Trombo Pauin.	3.
Captaine Pipers Pauin.	4.
Galliard to Captaine Pipers Pauin.	5.
Galliard Can thee Excuse,	6.
Lacrimæ Pauin.	7.
Phillips Pauin.	8.
Galliard to Phillips Pauin.	9.
The Frog- Galliard.	10.
Allifons Knell.	11.
Goe from my Window.	12.
In Nomine Pauin.	13.
My Lord of Oxenfords Maske.	14.
Mounfers Almaine.	15.
Michills Galliard.	16.
Lauloto,	17.
Balowe.	18.
O Mistresse mine.	19.
Sola Soletta.	20.
Ioyne Hands.	21.
La Coranta.	22.
The Lord Sowches Maske.	23.

*FINIS.*

THE QUARTERLY JOURNAL OF THE  
 AMERICAN MEDICAL ASSOCIATION  
 PUBLISHED BY THE ASSOCIATION  
 535 N. Dearborn St., Chicago, Ill.

THE QUARTERLY JOURNAL OF THE  
 AMERICAN MEDICAL ASSOCIATION

1  
 2  
 3  
 4  
 5  
 6  
 7  
 8  
 9  
 10  
 11  
 12  
 13  
 14  
 15  
 16  
 17  
 18  
 19  
 20  
 21  
 22



CHICAGO, ILL.

NOV 22

